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## SUMMARIES OF PERIODICALS.

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**ARCHIVIO STORICO DELL'ARTE. 1890. Jan.-Feb.**—A. VENTURI, *Emilian Sculpture during the Renaissance. I. Modena* (pp. 1–23). Modena was very backward in taking any share in the Renaissance, being at a very low ebb during a great part of the xv century. Agostino di Duccio of Florence first came, in 1442, to show its inhabitants the new style. A part of the marble altar of the cathedral by him is encased in the wall of the church with the inscription: AVGVSTINVS · DE · FLORENTIA · F · 1442. To the same artist belongs another group now placed in a similar position. Native art, however, began only with *Guido Mazzoni dei Paganini*, who embodied all its peculiarities. He began by executing realistic masks, superintending public festivals and religious dramatic performances. He then tried his hand at modelling terracotta figures, in which art he showed great originality of a realistic sort, his work beginning in about 1470. He executed large compositions of terracotta figures, coloring them also with delicate tints. He died in 1518 after having spent many years away from his native city especially in Venice (1489) and Naples (1489–95). In 1495, he followed Charles VIII to France; and, in 1498, he became a member of the school formed at Tours. He had the honor of then executing the famous monument of Charles VIII in Saint-Denis, said to be the finest monument in France at that time, signed OPVS PAGANINI MYTINIENSIS: it was destroyed by the French revolutionists. Subsequent to 1507, he executed two statues of Louis XII, after whose death in 1515 the artist returned to his native city.—U. ROSSI, *The Carrand collection in the Museo Nazionale at Firenze* (pp. 24–34). This is the last of a series of papers in which a cursory survey is given of the best pieces in this famous collection generously given to the Museum in Florence and especially noted for its ivories. The present paper describes the bronzes, plaquettes, medals, seals, cameos and intaglios, leathers, wood-sculptures, stuffs, arms, iron-work, marble sculptures, and paintings. The bronzes are of great importance, and are especially strong in pieces of industrial art such as vases, candelabra, inkstands, bells, statuettes: the earliest pieces date from the xii century, but the greater number from the Renaissance: Andrea Riccio is well represented, and so are the schools of Venezia and Padova, while the Tuscan group, though small, is very choice. A number of pieces belong to France and the Orient. The collection contains 171 plaquettes. One of the most important series is that of the stuffs.—NATALE BALDORIA,

*The artistic monuments of San Gimignano* (pp. 35-68). This long paper is a summary of what is known of the monuments of San Gimignano, whose paintings have been so carefully described by Crowe and Cavalcaselle, and are known also from photographs. The paintings and sculptures are treated here in detail. The documents are mainly obtained from PECORI, *Storia della terra di S. Gimignano*.—NEW DOCUMENTS. U. ROSSI, *Zaccaria and Giovanni Zacchi da Volterra*. For a summary of these documents see p. 240 of the JOURNAL.—REVIEWS and BIBLIOGRAPHY.—MISCELLANIES.

A. L. F., JR.

**ARCHIVIO STORICO LOMBARDO. 1890. March.**—A. GAROVAGLIO, *The Worship of Mithras in Lombardy and especially in Milano*. This short paper describes a number of monuments relating to the worship of Mithras found in or near Milan and now in the archæological museum of that city. These are: (1) a votive altar dedicated to Cautopates, a well-known appellative of Mithras, was one of many (that were lost) which decorated a Mithraic cave at the foot of Rocca d'Angera, on which stood the mediæval fortress of the Visconti: from it came, also, the four beautiful capitals which have in relief the principal Mithraic symbols (griffins and lions). (2) The so-called *urna di Valperto*, elsewhere illustrated. (3) A monument found in rebuilding a house at the juncture of Via Oriani with Via S. Giuseppe: the sculpture shows a continuation of Greek influence, while the architecture is already corrupt. A fine youthful figure occupies a central niche and is surrounded by the usual naked genii; there are fragments of two bulls, part of a frieze with four symbolic griffins. There are, also, a badly-mutilated figure of Mithras, and a lotus-flower. The beauty of the sculpture leads the writer to assign this newly-discovered monument to the period between Hadrian and the Antonines.

A. L. F., JR.

**BULLETTINO DI ARCHEOLOGIA CRISTIANA. 1888-89. Nos. 1-2.**—G. B. DE ROSSI, *Discoveries in the cemetery of Priscilla during 1888-89*. Gallery  $\kappa$  of the primitive nucleus of the cemetery of Priscilla was originally intended to receive a series of sarcophagi in arched niches. From it, passing into an unexplored portion of the catacomb, a similar grandiose *ambulacrum* was reached, filled with fragments of paintings and sarcophagi. There were several separate *hypogea*, the plan of the main one being published in pl. I-II. They were originally isolated, though closely connected with the galleries that surround them on all sides. I. *An anonymous hypogeum with sarcophagi*. This gallery had seven niches for sarcophagi, of which only small fragments remain, showing them to be of a very early date, as they bear no distinctively Christian subjects or decoration. There were found early inscriptions of *Parhesiastes* and

*Petronius Secundus.* In one of the niches are remnants of frescoes: the subjects are (a) the curing of the man born blind (?); (b) Adam and Eve tempted, and Jonah swallowed by the whale. The juxtaposition of these two scenes is symbolic and quite new. The art is far earlier than that of the similar frescoes of the late-third and the fourth century. II. *The hypogeum of the Acilii Glabriones.* A short notice of this important discovery was given in the JOURNAL, vol. iv, pp. 214-15. The *hypogeum* in question was in the shape of a *gamma*. The inscriptions of the *Acilii Glabriones*, fragments of which were found, furnish occasion to the writer to give a complete monograph of this family, proclaimed, by the Emperor Pertinax, to be "*the most noble of the patricians*," whose history is continued by consular lists and epigraphic monuments down to the fall of the Empire. An epitaph is explained as that of Acilii Verus and Priscilla his sister, children of Vera Priscilla wife of Manius Acilius Glabrio, consul in 152 A. D. The writer seeks to prove that Manius Acilius Glabrio, consul in 91 A. D., was condemned at the same time and for the same reason as Flavius Clemens and Flavia Domitilla, *i. e.*, for being a Christian. It is evident, from the inscriptions, that this *hypogeum* served for the burial of several successive generations of the family and dependents of the Acilii Glabriones; also that this was one of the earliest nuclei of the catacomb of Priscilla.—A short treatise follows on *The monogram*  $\text{X}$  *and the sigla*  $\text{IH}\text{X}$  *in the hypogeum of the Acilii and surrounding galleries.* Attention is called to the importance of the  $\text{X}$  used as a part of the text as a *compendium scripturae*; and to the rarity of the early sigla  $\text{HH}$  ( $\text{IH}$ ) instead of  $\text{IHC}$  in the group  $\text{IH}\text{X}$  ( $\text{Ἰησοῦ Χριστοῦ}$ ).—In a chapter on *The Acilii Glabriones buried in the cemetery of Priscilla*, is given a list of the members of the family that attained to the consulate from A. D. 91 to the beginning of the fourth century. With these it is attempted to connect the Acilii mentioned in the catacomb inscriptions.—A special chapter is given to the *Manius Acilius Glabrio, consul in 91 A. D., condemned to death by Domitian*, containing also a plea for the recognition of a noble element among early Christian society in Rome, and an attempt to reconcile the supposed Christianity of the Acilii with the religious and political honors showered upon them.—*Note on Acilia Vera buried in the crypts of Lucina.*—*Meetings of the Society of Christian Archaeology.* This is a summary of the addresses made at the meetings of the society held during its thirteenth year, 1887-88.—*Note on T. Petronius Secundus, prefect of the praetorium under Domitian.*

A. L. F., JR.

BULLETTINO DI PALETOLOGIA ITALIANA. 1890. Nos. 1-2.—N. MORELLI, *Two caverns recently explored in the territory of Toirano* (province

of Genova) (pp. 1-19; pl. 1). A notice of this paper will be found on p. 235 of this volume.

**Nos. 3-4.**—PIGORINI, *A Necropolis of the bronze age at Copezzato in the commune of San Secondo Parmense* (pp. 21-38). A shorter report by the same writer on this discovery, published in the *Notizie degli Scavi*, was summarized on p. 221 of this volume. Further peculiarities should be added. Not only are the cinerary vases placed so close together as often to touch, but often one is found within another, both of them full of human bones. This economy of space is also found in most of the necropoli mentioned above. This arrangement was made possible only by not burying the vases at all, or, more probably, by covering them only so far as the neck. There seems, therefore, to have been no distinguishing sepulchral mark by which to identify them. The examination of this necropolis is accompanied by a running commentary on the others of the same class already enumerated. Some *barbaric* (before 773 A. D.) remains were found in the neighborhood, at a depth of 1.50 met.; some *Roman* antiquities at a depth of 2.50 met.; while the tombs of the *terramaricoli* of the bronze age were at a depth of seven metres. A calculation based on the position of these various strata would lead to the thirty-third century B. C. for the date of this early necropolis.—PIGORINI, *The bronze fibula in the terremare* (pp. 38-40). Professor Orsi recently expressed the opinion that the *terremare* could not be as early as suggested in the preceding article, because in them as well as in the contemporary *palafitte* of Lake Garda have been at times found bronze fibulæ identical with two from tombs in Mykenai supposed to date from the XII century B. C. But, as Undset remarks, no such fibulæ have been found with certainty in the real stratum of the *terremare*. They appear to have been imported at the close of the period of the *terremare*. This fact and that of the discovery of terracotta figurines at Hisarlik, Mykenai, Tiryns, etc., seem to demonstrate that the *terremare* period, beginning we know not when, came to a close at the time when there began to arrive in Italy from Greece and Asia Minor the elements which created, in the valley of the Po, the civilization of the first bronze age.—STROBEL, *The dog in the terremare* (pp. 40-44). This is a defense of the writer's assertion of the existence in the *terremare* of a third species of dog which he terms *canis spalletti* Strob, and which he adds to the other two previously-known species, *canis palustris* Rütt. (Jeitt.), and *canis matris optima* Jeittes. His classification was published in his article, *Le razze del cane nelle terremare dell' Emilia*, in the *Bull. di Palet.*, 1880. His opponent is T. Studer in *Der Hund der Battaks auf Sumatra*, who ignores the *canis spalletti*, substituting apparently the *canis f. decumanus*. The special and radical characteristics of the *canis spalletti* are pointed out.—BOOK REVIEWS.—NEWS.

A. L. F., JR.

**BULLETIN DE CORRESPONDANCE HELLÉNIQUE. 1889. May.**—S. REINACH, *Antiquities discovered at the theatre of Delos* (pls. XII, XIII). During the year 1882, excavations were made at the theatre of Delos under S. Reinach, bringing to light the three front rows of seats and a portion of the orchestra with the foundations of the stage. As instruments of precision were lacking, a plan of the theatre was not made. The few figured monuments and inscriptions discovered are here published. Three of the four inscriptions were found upon bases for statues: one acquaints us with the name of a hitherto unknown Athenian dramatic author, *Dionysios son of Demetrios*, who was victorious in the contests for tragic and satiric poetry. The most interesting monument is the pier of a terminal herma, covered with *graffiti* of the first century B. C., amongst which are figured animals of various kinds.—FOUGÈRES, *Inscriptions from Thessaly*. The twenty-five inscriptions here published were copied in Thessaly during the month of May, 1887. They were found at Larissa, Palaia-Larissa, Phalanna, Kiërion, Pharsala, Pheres and Halos.—P. JAMOT, *Boundary-stone between the territories of Kopai and Akraiphiai*. At the extremity of Cape Phthelio is found a huge cubical rock inscribed: Ὅρα Κ[ω]πήω[ν] | ποτ' Ἀκρηφεία[ς] | ὁριτ[ό]ντων Βοιω[τῶν. The forms of the letters point to the first years of the restoration of the Boiotian League under Kassandros. The stone marks the boundary of the towns Kopai and Akraiphiai, and seems to prove that the lake, or at least the western part of the lake, belonged to Kopai. Whether the intervention of the League was *de jure* or casual is undetermined.—TH. HOMOLLE, *Decrees of the Athenian people in Delos*. Several long decrees are here published. From one of these it appears that the *agoranomoi* existed at Delos after they had ceased to exist at Athens. From another it appears that the same ephebic institutions existed at Delos as at Athens.—F. DURRBACH, *Inscriptions from Imbros*. Five inscriptions are here published, one of which seems to date from the v century. The rest are later.—P. FOUCART, *Athenian Decree of the year 352, found at Eleusis*. This is a long inscription, found at Eleusis in the excavations under the direction of M. Philios and published in the *Ephemeris* in 1888. It has now been very thoroughly studied and reconstructed by M. Foucart. The subject of the inscription relates to the *ιερά ὀρηάς* or sacred territory between Attika and Megara dedicated to Demeter and Kora. The inscription furnishes new illustrations of the mode of administration under the democratic government, and a new mode of consulting the oracle. The latter is especially interesting. The question to be decided was whether this sacred territory should be rented or left uncultivated. The two answers were engraved separately on two metal tablets, which were then rolled up and placed in similar packages. These packages were then drawn and deposited, one

in a silver and one in a golden urn. These were sealed and counter-sealed and guarded in the akropolis until the deputies returned from the oracle, which was asked to decide which urn contained the proper answer. The urn indicated by the oracle was then opened in the popular assembly and the answer revealed. The reply of the oracle in this case is unknown, though it probably indicated that the sacred territory should remain uncultivated.—H. LECHAT, *Hermes and the Graces* (pl. xiv). The bas-relief here published was discovered by M. Kabbadias, in Jan., 1889, on the Akropolis at Athens. It is an archaic Pentelic marble relief of little artistic merit, but interesting for the subject, which represents Hermes and the Graces with a fifth personage who seems to be an initiated hero. The interpretation of the female figures as Graces, instead of Nymphs, Seasons, or Daughters of Kekrops, seems to be justified by the important position held by the Graces in the ancient Athenian cult. The hero would be related to the Graces as Triptolemos to the divinities of Eleusis or Erichthonios to the Daughters of Kekrops.

**December.**—G. FOUGÈRES, *The Lion of Tegea* (pl. vi). This relief has long been known. It was mentioned by Ross in 1834, better appreciated by Conze and Michaelis in 1860, and by Milchhöfer in 1879, but is now reproduced for the first time. It appears to be a slab of a frieze of a date not later than the iv century, in style reflecting the art of Skopas, and probably once decorated the temple of Athena Alea.—G. RADET and P. PARIS, *Inscriptions from Syllion in Pamphylia*. Three decrees are here published which were made in honor of the family of the Megakles, one of the most powerful in Syllion, of which various members were public benefactors. The public assemblies of Syllion seem to have been three in number, a *boule*, a *gerousia* and an *ekklesia*, while the municipal functions were discharged by the *dekaprotia*, the *demiourgia* and the *gymnasiarchia*. The classes of the population ranking lower than citizens were also three in number, the *ouindiktarioi*, the *apeleutheroi* and the *paroikoi*.—M. COLLIGNON, *Statue of Poseidon found at Melos*. This statue was discovered at Melos in 1877 at a locality called Klima, below the amphitheatre. It is now in the Central Museum at Athens. It is a colossal statue, furnishing no new detail in the figured representations of Poseidon, showing to a certain extent the influence of the Pergamene school and dating probably from the second century B. C.—G. DOUBLET, *Decree of the Senate, from Tabai in Karia*. This inscription was copied in 1887 from a marble in the wall of a house at Davas, the ancient Tabai. It has a striking resemblance to the senatorial decree of Lagina (*Bull. de corr. hellén.*, ix. p. 437). After referring to the conduct of the inhabitants of Tabai during the war with Mithridates, demands are made (1) for the confirmation of the attribution of certain lands granted them by Sulla; (2) that they be permitted to fortify Thy-

essos, and (3) that the Romans take into consideration their kindly disposed character.—H. LECHAT, *Basreliefs in the Museum at Constantinople* (pl. ix). Two reliefs are here described. One, which hails from near Pergamon, is a votive offering representing a horseman before an altar, where also stands a heavily-draped female figure. The horse and attendant of the hero stand at one side. The relief bears no inscription, but its style indicates that it belongs to the end of the fourth century or the beginning of the third. The second relief was brought from Kyzikos in 1869. It is inscribed with a fragmentary honorary decree and a head in profile. This may be a portrait, but it resembles so strongly the head of Pan on coins from Pantikapaion as to suggest that the person honored was a resident of that town. Possibly it was Leukon I, who was similarly honored by the Arkadians of Kreta and whose date corresponds with the age of this relief.—E. LEGRAND, *Two Latin Inscriptions from Karystos*. These inscriptions were found in June 1889, and relate to the history of the quarries of Karystos.—M. HOLLEAUX, *Edict of King Antiochos II*. This is an improved edition of the important inscription discovered at Durdurkar in Phrygia in 1884, and published in the *Bull. de corr. hellén.*, in 1885.—G. COUSIN and G. DESCHAMPS, *Letter of Dareios, son of Hystaspes*. This inscription was discovered in April, 1886, at Deïrmendjik, near the road from Tralleis to Magnesia, and is now in the Louvre. It is in characters belonging to early imperial times, but would appear to be an authentic copy of a letter written by Dareios to Gadates. In this letter Dareios praises his servant for having planted in Asia Minor trees from beyond the Euphrates, but blames him for not having sufficiently respected the sacred gardeners of Apollon.—S. REINACH, *Archaic statues of Kybele discovered at Kyme* (pl. viii). Amongst the objects discovered by M. Reinach at Kyme in 1881, were two figures of Kybele reproduced on pl. viii. These figures are closely related in type to the seated figures which lined the sacred avenue at Branchidai, though one is here in basrelief. Terracotta figurines of this class are numerous, but the most interesting of such monuments are the 47 small calcareous figures in the museum of archæology at Marseilles. These would appear to have been brought from Phokaia or some other city of Asia Minor. The Kybele type was used frequently for sepulchral monuments, and is ultimately of Babylonian origin.—S. REINACH, *Sepulchral Inscriptions discovered at Kyme*. Six brief inscriptions from sepulchral stelai are here published.

ALLAN MARQUAND.

ΕΦΗΜΕΡΙΣ ΑΡΧΑΙΟΛΟΓΙΚΗ. JOURNAL OF THE ARCHÆOLOGICAL SOCIETY IN ATHENS. 1889. Nos. 1-4.—B. I. LEONARDOS, *Inscriptions of the Amphiareion* (contin.). No. 24, the earliest inscription



found in the Amphiareion, is cut upon a Hermes, the head of which is wanting: The hair fell over the breast in three curls on each side, and down the back in a broad band of wavy locks. The inscription, Στρόμβιχος ἐποίησεν ἈθENAÏOS, gives the name of a new artist. No. 25, Diogenes, son of Asklepiades a Halicarnassian, dedicated his brother Herakleitos to Amphiaraos. Thoinias, son of Teisikrates, the Sikyonian, made (the statue). Thoinias is mentioned on the monument of Brutus, and Teisikrates, son of Thoinias, on the monument of Sulla (Ἐφημ. Ἀρχ., 1885, pp. 103, 105; 1886, p. 55). No. 26 is a list of the silverware of the god Amphiaraos with the names of the donors. The list was made when Lysandros was archon, Saon was priest of Amphiaraos, Hierokles son of Damarchos, Hieron son of Nikobios, and Philistides son of Thrason were hierarchs. The date is about the same as that of several other inscriptions of the Amphiareion. This inscription is compared with several others, especially with *CIG*, 1570. No. 27 is a metope with the inscription N: a similar metope with inscription ΓΟ is described in Ἐφημ. Ἀρχ., 1885, p. 154. If the two belong to the same word, it might be ἐπο[λίσε]ν, or, if not, ἀνέθηκε]ν. No. 28 is a decree in honor of Pytheas, son of Sosidemios, from Alopeke, who had, as overseer of springs, rebuilt the springs of Ammon and Amphiaraos. The date is the archonship of Nikokrates, 333 B. C. Nos. 29–33 are cut upon broad pedestals (πλατεῖα βάθρα) composed of several blocks or slabs: No. 29 contains eight honorary decrees of the city of Oropos, the second of which is very fragmentary and is in Boiotian dialect; No. 30 contains eight similar decrees besides dedicatory inscriptions of statues of Ptoion and his wife Aristonikē dedicated respectively by Aristonike and her daughter Timagora; No. 31 contains the inscriptions (Ἐφημ. Ἀρχ., 1885, p. 107) recording the dedication by Demokrite of statues of her father and son, besides two honorary decrees of the Oropians; No. 32 contains two honorary decrees of Oropos; No. 33 records the dedication, by Mnaseas, of statues of his father Diodoros and his mother Phanostrate, and contains six honorary decrees of Oropos. Two other pedestals are described.—ST. A. KOUMANOUDES, *Inscriptions of Athens, Amorgos, and Gytheion*. No. 1, a boundary-stone found at Ampelokepoi northeast of Athens, bears the inscription Ηερὸν : Δὸς : μιλχίο : αἰς : Ἀθηναίαις. The characters are in part those in use before Eukleides. The meaning of αἰς is unexplained. Zeus Meilichios appears to have been a god publicly accepted in Athens, not merely worshipped by private persons, as Foucart (*Bull. de corr. hellén.*, 1883, p. 506 ff.) has supposed. No. 2, Ηερο . . . Ἀλοπ . . . in two lines on a fragmentary stelē was found near the Akropolis. No. 3 is a fragmentary account of some building: the broken slab containing the inscription was found in Athens. No. 4, an Attic inscription of the fourth century B. C. (the place of its

discovery is unknown) records a decree in honor of some men who had shown courage against the enemy: about half of the inscription is wanting. For similar records, see *Bull. de corr. hellén.*, vol. XIII, p. 257 ff.; Ἐφημ. Ἀρχ., 1883, p. 134; 1884, p. 135; 1887, p. 187. No. 5, a fragmentary Attic decree in honor of an Epidamnian and an Apolloniate: it was found in excavations near the Λεωφόρος Ὀλγας. No. 6, a fragmentary inscription of the third century B. C., records the dedication of *phialai* to Athena by slaves or metics who have escaped prosecution. Similar inscriptions are CIA, II, 2, No. 776, 768, *Addenda*, 776<sup>b</sup>. No. 7, Δῖος [κ]αταιβάτου, is inscribed on a base or altar, in two lines, in characters of the pre-Christian Roman times. No. 8, Ἰταλικὸς ξένιωι Ἀσκληπιῶι, on a base of Pentelic marble, was found near the Olympieion, as were also Nos. 7 and 9. No. 9, inscribed on a cubic block, shows that a statue of Hadrian was set up by the senate and people of the Koropisseans, the metropolis of the Kistai: a note concerning coins of Koropissos is added by I. N. Sboronos. No. 10, an inscription from Amorgos, contains provisions regarding a loan made, apparently by the city, to individuals: the inscription is very fragmentary. No. 11, . . . λιος Λαμπᾶς Ἡλείο(ς) Ἀσκληπιῶ ἐπηκόῳ εὐχῆν, is inscribed upon a small altar found at Gytheion.—I. N. SBORONOS, *Analecta Numismatica* (pls. 1, 2; five cuts). Pl. 1 gives 25 coins of Byzantion; pl. 2 gives 27 coins of various places and two engraved gems. The headings of the article are as follows: "The care (θεραπεία) of Eurypylos." "Keroessa the mother of Byzas." "Io." "Poseidon." "Byzas." "Monument of Boidion the hetaira." "The trophies in the Melion of Byzantion: Altar of Athena Skedasios or Ekbasios." "The so-called Κυρτοί of Byzantion: Statue of Artemis Lampadephoros." "Coins of the Byzantians and of Rhoimetalkos." "The raving Daphne (Δάφνη μαινομένη) of the Kalchedonians." "Some other coins of the Byzantians (golden horn, obelisk, Strategos Leon, etc.)." "Coins of the Paionian Laiaians." "The Euxine Sea." "Perseus and Andromeda (copy of a wall-painting)." "The Homeric poems in relation to the types of coins." "Numismatic types as pendants (dancing nymphs, Apollon and Artemis, Kapaneus and Pyle)." "River and Sea." "Philippoupolis Trimontium." "Herakles and Echidna or Hydra." "Herakles and a sea-deity (ἐνάλιος δαίμων)." "Epigraphy of the coins of the Byzantians." "The word βασιλεύουσα as epithet of cities." The published coins are described and discussed in detail in connection with other monuments and ancient writers.—D. PHILIOS, *Archaic Heads from Eleusis* (pls. 3, 4, 5, 6). Three heads are published. The first has been placed upon a torso in the Central Museum in Athens. The statue represents a female. The thick hair, which shows remains of red color, is arranged in close curls about the forehead, and, with the exception of two locks behind

each ear, falls in one broad mass behind; a stephane confines the hair, passing over the top of the head from ear to ear; behind each ear is a hole for attaching something. The work is ascribed to the end of the sixth or the beginning of the fifth century B. C. The second head resembles that from the Akropolis published in *Ἐφημ. Ἀρχ.*, 1883, pl. 6; *Jahrbuch*, 1887, pl. 13. The hair is so arranged that no locks fall over the breast. This head belongs to the same period as the first. It has been injured by fire. The third head is assigned to the middle of the sixth century B. C. It is compared with that in the Rampin collection (Rayet, *Monuments de l'art antique*, pl. 18). The person represented is a boy or youth. The hair is arranged in cork-screw curls all about the head, and is confined by a band about the crown. This head has been somewhat injured and defaced. A fourth head is described, much smaller than the others ( $\frac{1}{3}$  life size), and like them belonging to the period of ripe archaism. This head also has suffered from fire.—CHR. TSOUNTAS, *Investigations in Lakoniké and the Tomb of Bapheion* (pls. 7, 8, 9, 10; cut). In March, 1889, the writer was sent by the archæological society to excavate the tomb at Bapheion (Vaphio) and at the same time to make investigations in the neighborhood in search of other remains of the same early period. On the site of Therapnai, near the temple of Menelaos, fragments of Mykenaiian vases were found, but excavations led to no results. Near Amyklai were discovered two tombs dug in the earth, like those of Spata and Nauplia. On the hill called Paleopyrgos, a little south of the tomb of Bapheion, fragments of Mykenaiian pottery and a few stone utensils were found. A bee-hive tomb (τάφος θολωτός), like that of Menidi was opened at Arkina (or Arkinai) in the Taygetos Mts., near Arna, about six hours southwest of Sparta. The length of the *dromos* is 2.65 m., the depth of the *stomion* 2.80 m., its width about 0.78 m., its height 1.16 to 1.30 m.; the *tholos* is 4.70 m. in diameter, and the walls are preserved to a height of about 3.75 m. For about 0.55 or 0.60 m., the building is cylindrical, and above this the walls converge in the usual way. The stones are small and unhewn. Ashes were not found in the tomb; bones and teeth were found. Besides these, the tomb contained five white stone heads, a polished elliptical stone without carving, a gold ornament similar to that in Menidi (*Kuppelgr. v. Men.*, pl. 5. 10), a copper nail, and fragments of pottery without ornament. The opinion is expressed that the names Arkina and Arna are ancient. Arna occurs also in Boiotia and Thessaly. The ancient inhabitants of Arkina and the neighborhood were probably Minyans. The tomb at Bapheion has attracted the attention of many travellers. The *dromos* looks toward the east, and is 29.80 m. in length. Its width is 3.45 m. before the *stomion*, 3.18 m. at a distance of 23.10 m. from the *stomion*, the point where the right wall ceases. In the *dromos* were found traces of

coals, two leaves of gold, a fragment of electrum, and many fragments of pottery, partly unadorned, partly adorned with figures of the Mykenaian epoch. The *stomion* is ill preserved; the lintel has fallen, and the stones which formed it have been broken up and removed. The lower width of the *stomion* is 1.93 m.; its depth at the bottom, 4.56 m.; its sides are of large hewn stones. Extending across the *stomion* is a pit 1.60 to 1.80 m. wide and 1.90 m. deep. At the bottom of this pit was a layer of ashes, but nothing further was found in it except earth and rubbish. The *tholos* is 10.15 to 10.35 m. in diameter; its floor is uneven, covered with earth mixed with ashes, and charred bones were found scattered about, as were also various objects of gold, silver, copper, and stone. To the right of the centre is a pit or grave 2.25 m. long, 1.10 m. wide, and 1 m. deep: the sides are formed by small slabs placed horizontally upon each other, the top and bottom by larger slabs. Bones were not found in the grave, nor were ashes or charcoal. Various objects were found here. Plates 7 and 8 represent numerous ornaments and utensils of various metals; plate 10 represents forty engraved stones (*Inselsteine*), most of which were found in the grave, though many objects of various kinds, including Mykenaian pottery, were found on the floor of the *tholos*. Plate 9 represents, in gilt, the most striking objects found in the grave. These are two golden cups with figures in *repoussé*. [For a description of these cups, see *News*, pp. 371-2]. Besides the cups, other objects represented on the plates are described in detail.—D. PHILIOS, *Excavation of Ancient Tombs at Eleusis* (6 cuts). In the *Πρακτικά τῆς Ἀρχ. Ἑταιρ.*, 1884, pp. 83-7, the writer reported the discovery of very ancient tombs in a field on the southern slope of the hill of the akropolis at Eleusis (report here copied). Several of these tombs have been excavated and are here described. They are rectangular and of proper size for the reception of human bodies. In these graves were found human remains with charred wood. In some, the bodies appear to have been burned, in others not. In one grave the corpse seems to have been laid not straight nor upon its back, but upon its side with bent legs. Remains, mainly skulls, of children were found in jars of Mykenaian style. Some other archaic vases were found, and also some objects of metal. Another tomb was excavated underneath an ancient wall. In this were unburnt bones and pottery almost all of Mykenaian style, though some pieces approach the "geometric" style. Bee-hive tombs have not been found at Eleusis.—I. N. SBORONOS, *Supplements to the Book "Numismatique de la Crète Ancienne"* (pls. 11, 12, 13). Sixty-nine Cretan coins are published and described. These the writer had been unable to incorporate into the first part of his book. They represent the coinage of Anopolis, Apollonia, Aptera, Arkadia, Arsinoë, Achaïa, Chersonesos, Knosos, Kydonia, Eleuthernai, Eranos (or Ertaiia or Erythraia),

Eltyna, Gortyna, Hierapytna, Hyrtakina, Itanos, Lappa, Lisos and Hyrtakina, Lyttos, Olous, Orion, Phaistos, Phalasarna, Polichna, Polyrenion, Praisos, Rhaukos, Rhithymna, Sybrita, Tylisos, Thenai (?), and, from Roman times, Trajan, Hadrian, and Antoninus Pius.

HAROLD N. FOWLER.

**JAHRBUCH D. K. DEUTSCHEN ARCHÄOLOGISCHEN INSTITUTS.**  
**Vol. IV. No. 4. 1889.**—F. HAUSER, *Marble Throne from Solunto* (8 cuts). Fragments of a leg of a throne and of a footstool are published and discussed. The leg was described by Serradifalco (*Antichità di Sicilia*, v, pl. 39, *cenni sugli avanzi dell'antica Solunto*, pl. 4) and Semper (*Stil*, i<sup>2</sup>, p. 413) as part of a candelabrum. The fragments are richly adorned. Where the crossbars joined the leg are reliefs representing (1) an armed warrior crowned by a Nikê, while at his other side stands a figure like Venus Genetrix, and (2) three draped female figures. The footstool rested upon lion-paws above which are lion-heads. The front and sides of the footstool were carved in relief. The four dancing Nikai on the throne of Zeus at Olympia occupied the position held by the frieze on the throne-leg from Solunto.—H. HEYDEMANN, *Homeric Representations on Vases* (pl. 10; 2 cuts). The front painting of a krater (*vaso a colonnette*) from Vulci is published (coll. Jatta, No. 412, *Catal. Jatta*, p. 152 f.). The vase belongs to the period of the Diadochoi. The back was adorned with three draped youths. On the front a richly-draped seated female figure is represented. She holds a child on her knees. Before her stands a long-haired warrior. He has on high laced boots, and about his loins an apron-like girdle. In his left hand he holds a shield and two spears. With his right hand he holds his crested helmet toward the child who is trying to reach it. Behind the seated figure stands a young warrior dressed in a chiton and high laced boots. He is taking off his sword, having already laid aside his shield and pilos. This is only a genre-scene, but the artist was under the influence of the Homeric description of Hektor's parting from Andromache. The same remark applies to the vase in the British Museum No. 418 (*Journ. Hell. Studies*, ix, 3, p. 11 f.). Monuments with representations of the Homeric scene are mentioned. The front painting of a second krater of about the same period, also from Vulci (*vaso a colonnette*, *Catal. Jatta*, p. 984 f, No. 1709, back adorned with three draped youths) is published. In the middle stands a long-haired warrior with spear and shield. He wears a scarf which passes over his left shoulder and is confined at the waist by a belt, leaving the ends free. He is about to kill an enemy who kneels before him (at the right). Behind the central figure (at the left) is a man bound to a tree. The scene represented is the rage of Achilles after the death of Patroklos, and the artist ap-

pears to have been influenced by the Homeric description of the death of Lykaon. A similar representation is found on a vase, the present fate of which is unknown, published by Passeri, *Pict. Etr.*, 256. The chief painting of a black-figured hydria from Etruria (*Bull. dell' Inst.*, 1843, p. 75 f. = *Arch. Ztg.*, 1843, p. 141; Overbeck, *Sagenkreis*, p. 466, 133) is published. A chariot is represented, to which two horses are harnessed. These are held by a bearded man in a long garment, while two nude men are bringing two more horses. A bearded, bald-headed man is mounting the chariot. Behind him stands a bearded man in Phrygian costume. The inscription seems to read Πάρις καλός. The scene may refer only in a general way to the Trojan war, or it may represent Priam about to depart to ransom Hektor.—G. TREU, *Arrangement of the Eastern Pediment of the Temple of Zeus at Olympia* (pls. 8, 9; plan; 20 cuts). All previous discussions of this subject are considered, including that of J. Six (*Journ. Hell. Stud.*, x, 1889, p. 98 ff.), which is treated in an appendix. The arrangement previously proposed by the writer is retained without change except that the female figures of the central group change places, the one which was formerly called Hippodameia being now called Sterope and *vice versa*, and that, behind the horses, chariots of appropriate size are introduced. The introduction of chariots brings the figures toward the corners nearer to each other. The interchange of the female figures is adopted from Studniczka. The arguments urged in opposition to this arrangement are answered by an elaborate discussion of the circumstances and positions in which the fragments were found, and the writer's conclusions are supported by careful examination and measurements of the fragments themselves. In spite of the fact that the seated and crouching figures of this pediment are mere genre-figures, the corner figures are still regarded as representations of Kladeos and Alpheios. So the name Kephisos is retained for the corresponding figure in the pediment of the Parthenon. The pediment of Olympia is discussed in its relation to those of the Parthenon and of the temple at Aigina, and is declared to stand nearer to that of Aigina.—ARCHÄOLOGISCHER ANZEIGER (*Supplement to the Jahrbuch*). REPORT OF THE MEETING OF GERMAN PHILOLOGISTS AND SCHOOLMEN at Görlitz, Oct. 1–5. There, O. Richter spoke of the care with which archæological interests are regarded in the present changes in Rome; R. Förster spoke on the date of the Laokoön group, which he considers Hellenistic; A. Conze, on the archæological institute and the gymnasia; R. Becker, on portraits of Livy; O. Rossbach, on the Temple of Diana at Nemi; A. Conze, on the Elgin collection at Broom Hall; K. Wernicke, on Greek fables relating to bulls; R. Engelmann, on the vase-painting *Mon. dell' Inst.*, xi, pl. 33; R. Förster, on various representations of the Laokoön; Th. Schreiber, on the gods of Alexandria; H. L. Urlichs, on a

marble torso of Herakles and the hydra (Plin., xxxiv. 59); *O. Richter*, on the Capitoline plan of Rome; *M. Mayer*, on the relations of Greek-heathen and Christian dragon-slayers.—REPORTS OF MEETINGS OF THE ARCHÆOL. SOCIETY IN BERLIN, 1889. FEBRUARY. *Wilcken*, on the Hellenistic Portraits found in Egypt; *Curtius*, on the Chalkotheke on the Akropolis; *Assmann*, on the date of the large relief of the Palazzo Spada; *Grüttner*, on technical peculiarities of the art of Praxiteles.—MARCH. *Robert*, on a vase-painting representing Theseus with Poseidon at the bottom of the sea (in the last number of *Museo Italiano*), adding a discussion of various mythologic questions; *Trendelenburg*, on the figure of a youth in a representation of the same scene on a sarcophagus; *Curtius* (and *Graef*) on the palaistra at Olympia; *Herrmann*, on the temples of Kypros; *Conze*, on a Roman sepulchral relief in Bukarest, with remarks by Robert and Furtwängler; a report was read from *C. Humann*, on a sarcophagus in Pergamon.—APRIL. *Puchstein*, on the gods in the Pergamene gigantomachia; *G. Hirschfeld*, on the second volume of the *Lykische Reisen*, and on the development of the Ionic alphabet; *Furtwängler*, on Montelius, *Civilization of Sweden in Heathen Times* and *Bronsalderen in Egypten*, on Löschke, *Aus der Unterwelt*, on Hoffmann, *Apollo Kitharōdos*, on the statue of a boy from the Akropolis and another statue of a boy in Rome, on a Hermes statue in Florence, and on the Eubouleus head of Praxiteles; *Böhlau*, on the hero Butes and the François vase.—MAY. *Kern*, on the vases of the Theban Kabirion; *Wilcken*, on Greek ostraka-literature from Egypt; *Curtius*, on the topography of Olympia; *Wernicke*, on several vase-paintings; *Conze*, on a painting in Schwerin.—JUNE. *Wernicke*, on inscriptions from the Akropolis; *Robert*, on Gorytos of Nikopolis, with remarks upon ancient painting and sculpture.—JULY. *Dörpfeld*, on the latest excavations on the Akropolis; *Furtwängler*, on Flinders Petrie, *Naukratis, part II*; *Lehfeld*, on the literature concerning the Roman monument at Schweinschied.—NOVEMBER. A letter from *Wilcken* on two fragments of papyrus found by Flinders Petrie near Hawara. The text is published with remarks. The fragments belong apparently to a description not of Sicily, as Sayce (in Flinders Petrie, *Hawāra, Biahmu and Arsinoe*, p. 28) thinks, but of Attika; *Treu*, on the Eastern Pediment at Olympia (remarks by *Curtius*); an article of terracotta from the Roman Viminacium was declared by Graef and Engelmann to be part of a tile-roof.—ACQUISITIONS OF THE MUSEUMS OF ANTIQUITIES IN GERMANY. III. *Dresden* (contin.). 60 cuts. 35 Greek terracottas, 200 terracottas and 8 terracotta heads from Tarentum, 53 votive-offerings to gods of healing, 14 other terracottas from Italy, 52 utensils, lamps, etc., of terracotta, besides a great number of fragments, all adorned with relief, 18 painted vases of various styles, 9 objects (rings,

etc.) of gold and silver, a large number of seals and gems (nearly 100), 8 votive figures and 3 other objects of tin and lead, 13 objects of carved bone besides pins and fragments, objects from a grave in the Vigna Ribaltano (9 numbers described in *Bull. dell' Inst.*, 1882, p. 242 ff.).—IV. *Stuttgart*. *Royal Collection of Antiquities*. Round stone table from Bisingen, fragment of mosaic from Rottenburg, a number of gilded bronze letters from near Gmünd, the collection of Colonel v. Wundt consisting of about 400 objects comprising small bronzes, vases, terracottas and small works in marble. This collection is to be divided between the royal collection at Stuttgart and the archæological cabinet of the university of Tübingen. The genuineness of some of the objects is doubtful.—V. *Hanover*. The Kestner Museum was opened Nov. 9, 1889. Most of the objects in the museum were collected by August Kestner, who lived in Rome from 1817 until 1853. They consist of (1) Egyptian stelai, sepulchral figures, vases, bronzes, scarabæi, utensils, etc., and a part of a papyrus *Book of the dead*, (2) Greek and Etruscan vases (50 *bucchero* vases and a number of Greek painted vases), besides a great number of Roman vases, (3) terracottas (a number of "Campana-reliefs," about 20 statuettes, and some tiles, etc.), (4) over 300 lamps, (5) a number of bronzes, (6) gold ornaments, rings, etc., (7) Tesserae described by Henzen, *Mon. dell. Inst.*, IV, 1848, pls. 52, 53, (8) coins, Greek from Sicily and Lower Italy, Roman from the earliest to Byzantine times, (9) about 1000 cut stones and 600 "pasten."—VI. *Cassel*. 28 vases, chiefly aryballoi, and two fragments of a breastplate (2 cuts).—VII. *The Collections of Antiquities in Western Germany*. *Metz*. Marble bust of the so-called dying Alexander, a counterfeit inscription by Boissard. *Mannheim*. Part of a so-called altar of four gods from near Heidelberg. *Homburg*. 3 iron utensils. *Wiesbaden*. 4 doll's utensils of clay from Cologne, a glass goblet with high foot and chickens of terracotta from Maifeld. *Speyer*. Roman remains at Bliedalheim and Kreimbach have been excavated. The museum has acquired two equestrian statues of sandstone from Breitfurt, a bronze wagon-pole-head from Eisenberg. *Worms*. Roman graves and buildings have been excavated. The museum has acquired: an altar of four gods, a sculptured drum of a column, a serpent's body, a bearded head with a garland, a sword and sheath, a lamp, several amber objects, some ancient silver spoons, a silver pin and silver ring. *Mainz*. 36 graves have been opened in which 68 glasses and some gold beads were found. Two gravestones have reliefs and inscriptions. The museum has further acquired two iron tools, a bronze fish-tail, a statuette of a dwarf, a few terracotta ex-votos. *Trier*. Roman buildings and mosaics have been laid bare. Acquisitions: six inscriptions, three reliefs, a bronze Apollo statuette, a bronze pedestal with inscription. *Cologne*. 3 inscriptions.—REPORT FROM THE VON



WAGNER'SCHEN KUNSTINSTITUT OF THE UNIVERSITY WÜRZBURG (by *H. L. Urlichs*). The relief *Mon. and Ann. dell' Inst.*, 1856, p. 29, pl. 5 (Overbeck, *Kunstmyth. Atlas*, pl. I, No. 48) has disappeared: a cast of it exists in Würzburg, and is here described and discussed.—From NORTH-ERN FRANCE (*M. Mayer*). The Panckoucke collection of vases is now in Boulogne-sur-Mer. The catalogue contains 419 numbers but does not entirely agree with the collection in its present condition. Many of the vases are here briefly described.—NEWS OF THE INSTITUTE.—NOTES TO THE PUBLICATIONS OF THE INSTITUTE. *E. Fabricius* discusses the market building at Alinda with reference to Trémaux, *Exploration archéologique en Asie Mineure* (cut); *F. Hauser* discusses the position of the so-called "Narcisso;" *H. Heydemann* discusses the bull of Tiryns in connection with a similar representation on a gem in his collection (cut). The man above the bull is not a *daimon* but the driver of the bull awkwardly represented.—BIBLIOGRAPHY.—INDEX. HAROLD N. FOWLER.

**JOURNAL ASIATIQUE. Feb.-March. 1890.**—*E. SÉNART*, *Notes on Indian Epigraphy*. III. *Some Indo-Bactrian monuments*. All the monuments here noticed come from the region of the Yuzufzais on the north bank of the river of Kabul, belong to the same period, are interrelated, and are now all in the museum of Lahore. There are three inscriptions, in Indo-Bactrian characters, very valuable for this obscure branch of Indian Epigraphy. No. 2 alone is inedited; the others have been imperfectly published. No. 1 is called the inscription of *Takht-i-Bahi*: cf. *Journ. Roy. As. Soc.*, new ser. v, p. 376 *sqq.*, and *Archæol. Survey*, vol. III, p. 58. It contains a votive formula, and is dated from the year 26 of the reign of King Gudupharas, the year 103 of the continuous era. This, according to the general acceptation, would place this inscription in the first century A. D. No. 2 is also a votive inscription of less length dated in the year 68 of the era. No. 3 is of extremely difficult interpretation. *B. Statues of Sikri*. Excavations conducted by Captain Deane at Sikri, near the famous ruins of Takht-i-Bahi and Jamalgarhi, brought to light some Græco-Buddhic sculptures of extreme interest, to which attention has already been called in this Journal (pp. 179, 331). The phototype plates of two of them, here given, are sufficient to indicate the general style of them all. The religious buildings discovered are like those of Jamalgarhi. The statue of Buddha was placed in one of the niches arranged within the encircling walls. The other statues were placed in like manner or on the platforms. The statues illustrated are carved in a schistous stone of dark-blue color: that of Buddha is 2 ft. 8½ ins. high, the other is 3 ft. ½ in. high. Both are in good condition. Buddha is seated cross-legged, in a meditative attitude, with a large nimbus, and the *urnā* between his eyes. But it is Buddha before the *bodhi*,

in a terrible condition of emaciation and weakness, the bones, muscles and veins standing out in high relief. The basrelief on the base shows western influence more distinctly; it represents fire-worship, and the small figures are quite in the usual style of Græco-Buddhic reliefs. Western influence is still more evident in the second figure, which is difficult to identify. It is a standing female figure carrying three children, one on each shoulder and a third, supported by her right arm, to which she is giving suck. The headdress and the crown encircling it have a classic aspect, though the rest of the attire is Indian. The influence exercised on India by Hellenic art as early as the time of the Seleucidae and the Greek kingdom of Bactriana is shown by the coinage. But only at Amrāvati is classic influence shown so clearly as to be universally granted. The art of the Northwest shows its western origin in many ways, and even the iconography of Buddha as it appears at Amrāvati betrays this origin. These Amrāvati works date apparently from the second century A. D., and are the latest that show this classic influence. The statues of Sikri are considerably earlier. They may be connected with the inscriptions mentioned above, two of which appear to date from the first century A. D. It is with the names of Goudophares and Kanishka that one is inclined to connect these sculptures. In this connection, it is suggested that their types may have an Iranian origin, spread by the Parthian dynasty. The final conclusion is, that we know of two phases of classic influence upon India, (1) one partial and indirect, of which the Sikri sculptures are examples; (2) later, one stronger and direct, exemplified at Amrāvati.—JAMES DARMESTER, *The great inscription of Kandahar*. This is an important contribution to the knowledge of the Mussulman epigraphy of Afghanistan. The part of the citadel at Kandahar where the inscriptions are placed is thus described by Dr. Bellew in 1857: "On a rock, between two crumbling towers, is a stairway of forty steps that leads to a rock-chamber; at its entrance, to the right and left, is a life-size crouching leopard. The whole is cut in the calcareous rock and is said to have occupied seventy men nine years. The chamber is bow-shaped and dome-roofed. . . . Its inner walls are covered with inscriptions cut in relief of fine work and said to have occupied the artist four years." In reality, the inscribed matter consists of a number of independent inscriptions. The first part dates from the Great Mogul Sultan Bâbar and relates how, on Sept. 6, 1522, the emperor Bâbar took Kandahar, and, the same year, ordered to be carved in this rock a monument to commemorate this conquest: this was executed in five years under the direction of the prince royal Kâmrân, governor of Kandahar, and was finished in 1526-27. The taking of Kandahar formed the turning point in Bâbar's romantic career, and consequently in the history of India, as it made possible the foundation of the Empire of the Great Mogul. The

second part of the inscription dates from the time after Bâbar's death, when one of his four sons, Mirza Askari, was governor of Kandahar, in the years between 937-9. Then the inscription changes character. It skips over seventy years into the reign of the Emperor Akbar and the years 1556-1605: it is not official but the work of a courtier, the object being to indicate the vicissitudes of Kandahar from Bâbar to Akbar, to enumerate the provinces in Akbar's dominions, and to make a personal puff. The composer thereof, Mir Maçûm, is known as a poet and historian and as a skilled composer of inscriptions.

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MITTHEILUNGEN D. K. DEUT. ARCHÄOLOGISCHEN INSTITUTS. ATHENISCHE ABTHEILUNG. Vol. XIV. No. 3. 1889.—E. REISCH, *The Drawings of Ciriacus in the Codex Barberini of Giuliano di San Gallo*. The drawings in this codex are all by Giuliano, only the titles being by his son Francesco. All the drawings of Greek monuments are copied from Ciriacus except the ground-plan on fol. 32, which is an arbitrary reconstruction of some building. The drawings of Ciriacus represent: one of the Atlantes of the so-called porch of the giants (fol. 27); St. Sophia; a Nereid floating above the water; two stelai with Corinthian capitals, one of which has the inscription *CIG*, 587; the Parthenon (Laborde, *Athènes* I, p. 32), and the portal of Hadrian's aqueduct; ruins of Pleuron, Kalydon, Nikopolis, Argos Amphiloichikon, Azylea, Delphi, Lebadeia, and Eretria (fol. 28); three architraves with the inscription *CIG*, 1298, which rest upon two Corinthian columns, while the drawing of the statue on the monument of Thrasyllus is inserted in the gate-like building thus formed; the Olympieion with eleven columns; the choregic inscription of Thrasyllus; the monument of Philopappos; the "tower of the winds;" the lion now before the arsenal in Venice; the ruins of two round towers of squared stones; a wall with two towers and a gate; a chair; a number of architectural fragments; part of an aqueduct; further walls and fragments (fol. 29). Many of these are without any hint of their *provenance*, others have titles showing that they are from Athens, the Peiraieus, and other places.—H. G. LOLLING, *The Sanctuary of Artemis near Antikyra* (pl. 7). Pausanias (x. 37. 1) mentions a sanctuary of Artemis to the right of Antikyra. This is found on a peninsula on the northern side of Mt. Kephali. The vertical side of the rock is smoothed in the form of a temple-front about 8.50 met. wide. Niches in the wall were for votive offerings. This seems to have constituted the primitive sanctuary, though at some time a building (part of the foundations of which is preserved) was built out from the rock. The sanctuary had a peribolos. Two fragmentary inscriptions are given, upon one of which is the name Artemis.—E. PETERSEN, *Protection against Birds*. On the upper side of projecting parts of the metopes of

Olympia are holes which have been explained as serving to aid in the adjustment of the figures. These are now explained as the holes in which metal forks were fastened to keep birds away from the sculptures. A fork of this kind is still in place on a tile from Caere, and other Italian tiles show traces of this kind of protection. Passages in the *Ion* of Euripides show that care was taken to keep birds away from the sculptured adornment of temples.—C. CICHORIUS, *Inscriptions from Asia Minor*. 40 inscriptions are published. 13 are from Bithynia, 9 from Mysia, 18 from Lesbos, (14 from Mytilene, 4 from Eresos). The inscriptions are sepulchral and dedicatory, including also fragments of decrees and (from Lesbos) a fragmentary list of names. All are of comparatively late date.—P. WOLTERS, *Mykenian Vases from northern Greece* (pls. 8–11). Pre-Hellenic graves near Volo in the form of chambers about 2 m. square and 1.50 m. high, with stone walls and ceilings, are described. Vases from these graves are published and described. They belong to the Mykenian style. A vase is described which belongs to a different class, resembling the vases with geometric adornment found near the *Tumba* of Dimini. Similar graves near Antikyra in Phokis are described. Perhaps these graves mark the site of the ancient Medeon (Pausanias, x. 36. 6). Mykenian vases are said to have been found in these tombs.—J. STRYGOWSKI, *The Akropolis in Early Byzantine times* (9 cuts). The Parthenon was probably transformed into a Christian church about 435 A. D., dedicated probably to St. Sophia. In the tenth century the church was dedicated to the Virgin, possibly because it contained the portrait said to be the work of St. Luke. The portrait may have been placed there when the bishop took possession of the Akropolis, which may have been in 662 when Constans II visited Athens. By “Early Byzantine” times the period is meant which centres about the time of Justinian, and ends apparently with the time of the iconoclasts. The forms of architectural members are in the fourth century entirely antique, Corinthian and composite capitals in the Roman manner. In the fifth century variations are frequent. Between the capital and the archivolt a block (*Kapitellkämpfer*) is inserted which seems to be a remnant of the ancient architrave. The acanthus leaves begin to take a thick form with incised edges (*fett und zackig*). Capitals of these forms from Ravenna, Constantinople, and elsewhere are discussed. On the Akropolis, in the Stoa of Hadrian, in Prevesa, Chalkis, Argos, Akrokorinthos and elsewhere in Greece, capitals and architectural ornaments are found which show that Greece took part in the development of Byzantine architecture. It appears, however, that Christian buildings on the Akropolis were not begun before Theodosius II.—G. TREU, *On the Eastern Pediment at Olympia* (cut). B. Graef (*Mitht.*, XIII, 402) says that the head assigned by Treu to the kneeling girl (*o*) belongs to the kneeling boy

(B), that assigned to the kneeling boy (B) to the kneeling man (C), and the head from a metope (*Ausgr.*, IV, pl. 11) is a male head and belongs to Herakles. All these assertions are combated, and a correction of Treu's previous views concerning the fastening of the head of the kneeling boy is made.—G. TREU, *On the Gravestone of Metrodoros from Chios*. Studniczka (*Mith.*, XIII, 160) thinks that the roughened front of this stone was not painted. The opinion is here advanced that it was adorned with a colored painting of the deceased. Comparison with a late Thessalian relief in Berlin (Coll. Sabouroff, vignette in text to pl. 38) supports this opinion.—W. DÖRPFELD, *Chalkothek and Ergane-temple*. The s. w. part of the Akropolis is divided into three terraces. It has been generally supposed that a temple of Athena Ergane stood on the middle terrace. It is here shown that neither inscriptions nor Paus., I. 24. 3 prove the existence of such a temple. The middle terrace was divided from the precinct of Artemis Brauronia by a portico which faced the west and offered a solid wall to the middle terrace. A broad flight of steps connected the middle terrace with that upon which the Parthenon stands. The southern part of the middle terrace was occupied by a building about 41 met. long (from east to west) and 15 met. deep. The back of this building was built against the southern wall of the Akropolis. In front of the building was a portico 3.5 met. deep. Only foundations of this building have been found. This building cannot have been a temple on account of its shape and dimensions. Of all the ruins on the Akropolis, this agrees best with what is known of the Chalkothek. The existence of the Chalkothek at this point shows that there was no temple of Ergane.—**MISCELLANIES.** J. H. MORDTMANN, *Addenda to Vol. XII, p. 168 ff.* Notes and corrections on a series of inscriptions from Asia.—A. E. KONTOLEON, *An unpublished Inscription of Kolophon*. The inscription (on a jar) reads Ἐπὶ Λεωφάντρου Λάμπρου, ἄθλον ἐν Λαμψάκων.—A. E. KONTOLEON, *Inscription of Magnesia on the Maiandros*. The inscription published in the Ἀρμονία No. 1677 and *Bull. de corr. hellén.*, XII, p. 328 is republished. It records a decree in honor of Tiberius Claudius Tyrannus.—B. GRAEF, *The Painting of the Nike of Archermos* (cut). On the left-side of this figure are traces of ornamentation which make it not improbable that the clothing of the whole upper part of the body was covered with a pattern of circles and semicircles.—P. WOLTERS, *Inscription from the Dionysiac Theatre* (facsimile). Fragments of an inscription found in 1886 supplement *CIA*, III, 1, p. 86, 316, 317. The entire inscription reads Ἱερῆας Ἑστίας ἐπ' Ἀκροπόλει καὶ Λειβίας καὶ Ἰουλία(ς), with the name Φειλείων written above. The cult of Hestia on the Akropolis is new. The priestess of Hestia seems to have had charge of the worship of Livia and Julia.—**LITERATURE.**—**DISCOVERIES** (see *News*).

**No. 4.**—A. SCHNEIDER, *Vase of Xenokles and Kleisophos* (pls. 13, 14; two cuts). The excavations carried on by the German Institute in the Dionysiac theatre in February and March of 1889 brought to light a variety of terracottas, bronzes, *etc.*, but the chief importance belongs to fragments of pottery. These belong to various styles, Mykenaiian, orientazing, Corinthian, black-figured and red-figured. Some fragments of Panathenaic *amphorae* and of flat vases in the manner of Tleson were found. The red-figured technique is represented by about 25 fragments, all as early as 450 B. C. Youthful figures after the manner of the circle of Epiktetos are represented, along with various ornaments. One fragment has the head of a river-god to whom a cup is offered. The most important vase is an *oenochoe* with trefoil opening. Almost the entire vase is preserved, though much broken. On the front of the vase seven more or less naked men are engaged in a drunken carouse about a krater. The inscription reads Χσενοκλέες: Κλέσοφος and, separated from these names as well as from each other, the words ἐποίεσεν and ἔγραψεν. The thirteen known vases of Xenokles are all *tazze* (*schalen*), some with mere inscriptions, others adorned with figures of youths riding on horseback or *hippalektryon*, rows of animals, sirens and mythological persons. All this is in marked opposition to the representation on this new vase. The free style of the new vase is also very different from that of Xenokles as hitherto known. This vase belongs to the last creations of the black-figured style, and shows that alongside of the earliest red-figured vases there existed black-figured vases painted in a free and spirited manner. The painting of this vase must be attributed rather to Klesophos than to Xenokles.—AD. MICHAELIS, *The Date of the Rebuilding of the Temple of Polias in Athens* (cut). In 1888 a new fragment of the account of expenses for rebuilding this temple was found (*Mith.*, 1888, p. 229 ff.; *Δελτίον*, 1888, p. 87 ff.; *Berl. phil. Woch.*, 1888, p. 1257 f.). This fragment mentions blocks of the tympana and other portions of the upper part and roof of the building, showing that it was approaching completion. In connection with the earlier fragments, this part of the account makes it probable that the building was finished in the summer of 408 B. C. In the earliest fragment of the account, various blocks are mentioned as partly finished and ready to be put in place. This shows that the work of building had been suddenly interrupted. The most probable date for this interruption is 413 B. C., when Dekeleia was fortified and the Sicilian expedition came to a disastrous close. The work was taken up again in 409. It must have been begun some time before 413, probably in the years of comparative quiet after the peace of Nikias. The balustrade of the temple of Athena Niké is assigned to the same period, about 420.—W. JUDEICH, *Olymos*. Nine new inscriptions are published, which the writer in com-

pany with F. Winter found in the summer of 1887 an hour and a half north of the ancient Mylasa. The inscriptions are cut in blocks which seem to have belonged to a building of Hellenistic times: about 100 B. C. Nos. 1-2 are records of purchase and lease, the contracting parties being the representatives of the city-divinities Apollo and Artemis on the one hand and private citizens on the other. These inscriptions belong with LeBas-Wadd., Nos. 326, 327. Nos. 3-4 are of similar character. Nos. 5-6, also of similar character, belong with LeBas-Wadd., Nos. 331, 332. Nos. 7-8 also are parts of psephismata relating to purchase and lease, but the characters used show that they do not belong together. No. 9 is a fragment of a similar psephisma. The inscriptions LeBas-Wadd., Nos. 326, 327, 331, 332, 339 are republished with corrections.—A. BRÜCKNER, *An Equestrian Monument from the Peloponnesian War* (pl. 12, cut). A relief from Eleusis is published. The inscription reads—σ' Ἐπιζήλο ιπ. αρχε, which is completed: Πυθόδωρο]ς Ἐπιζήλο(ν) ἱππαρχέ[σας τοῖν θεοῖν. This Pythodoros is identified with the commander of the Athenian fleet in 414/13, the *choregos* of 415, and the oligarch of 412, probably also with the Πυθόδωρος Ἀλαειύς who was *ταμίης* τῆς θεοῦ in 418/17. The exact date of the occurrence which led to the dedication of this relief is left undetermined. The fragment now extant is broken off at both sides. Two rows of figures are represented, one above the other, divided by a curved ridge which is supposed to represent uneven ground. In both rows cavalry coming from the right are overcoming infantry fleeing toward the left. The figures were made with great care and originally parts of the armor and trappings were of bronze. An arrangement of figures in two rows, one above the other, with all the Athenians on one side and all their opponents on the other, is proposed also for the relief in honor of the cavalry slain at Corinth, the inscribed *akroterion* of which is in the National Museum at Athens (Kabadias, *Katal. τοῦ Κεντρ. Μουσείου*, N. 163 a; *CIA*, II, 3, 1673; Hicks, *Greek histor. Inscr.*, No. 68).—**MISCELLANIES.** H. SCHLIEMANN, *Inscriptions from Ilion*. Two inscriptions. The first is a fragment of a decree (apparently honorary) of Hellenistic times, the second reads Μητρόβιος Μητροβίου.—N. NOVOSSADSKY, *Supplement to CIA*, I, 1. A new fragment of this inscription, which still, however, remains fragmentary. It now appears that, in the first half of the fifth century B. C., those who were initiated to the lesser Eleusinian mysteries paid the hierophant one obol each.—A. S. DIAMANTARAS, *Ancient Sepulchral Inscription in Myra of Lycia*. This inscription provides that besides Synergos of Myra only Anthousa of Arnea shall be laid in the inscribed tomb. If any one else be buried therein he shall pay to the people three *kitharephoroi* (coins stamped with a lyre).—**DISCOVERIES.—REPORTS.** HAROLD N. FOWLER.

## PROCEEDINGS OF THE SOCIETY OF BIBLICAL ARCHÆOLOGY.

**1890. January.**—ROBERT BROWN, JR., *Remarks on the Tablet of the Thirty Stars*. 1. The Tablet *WAI*, v, 46, No. 1, written in the Babylonian cuneiform, is of great interest in connection with archaic astronomy and stellar mythology. It is divided into three parts. *Part I* (lines 1–38), including the obverse and the first two lines of the reverse, is in two columns, the first of which gives the names of thirty stars, and the second gives their regent divinities. *Part II* (lines 39–53) also is divided into two columns, the first of which gives a further star-list, and the second adds some remarks and explanations. At the head of this second star-list stand *Sakvisa* (Mercury), *Dilbat* (Venus), *Lubat* (Jupiter), and *Nibatanu* (Mars). *Part III* (lines 54–64) consists of text, not in columns but in two divisions. According to Diodoros, the Babylonian heaven was divided into three parts: (1) a central portion, roughly corresponding with the ecliptic, in which moved sun, moon, and the five planets, and under the orbit of these they say that thirty stars, which they denominate “divinities of the council” have been marshalled. These are the thirty stars of this tablet. (2) A northern portion, occupied by twelve stars called by Diodoros “dicasts;” and (3) a southern portion, also occupied by twelve stars similarly named: and they say that the chiefs of the divinities [of the council] are twelve in number, to each of whom they assign a month and one of the twelve signs of the Zodiac. Here, the writer remarks, we see a combination and harmonization of two distinct systems, solar and lunar, and also, apparently, Shemitic and Sumero-Akkadian. The sphere of the thirty stars was equivalent to that of the twelve signs, and the former concept was rather Sumero-Akkadian, the latter, Shemitic. In a combination of the two divisions and systems, twelve of the thirty necessarily became chiefs. The stars named in the list in Part II of the tablet are not placed in uranographic order, but the Thirty Stars appear to be, at least approximately. This is their order. 1. The Star of the Foundation—the god Sar. xxx. The Star Makhar, *i. e.*, the Star of the Goat-fish—the god Nebo and the god Urmetum. xxix. The Star of the Proclamation of the Sea. By means of the constellation of the Goat-Fish [=Capricornus], with its adjoining stars of the *Sea*, the *Fish*, and the *Foundation*, we are enabled to determine the beginning and the end of the Thirty Stars, and we further observe that this beginning indicates a year commencing at the winter solstice.

**February.**—E. DE BUNSEN, *The Pharaohs of Moses according to Hebrew and Egyptian Chronology*. This is an attempt to prove that Ahmes, the founder of the XVIII dynasty, was the Pharaoh of the oppression, and Amenophis I the Pharaoh of the Exodus, and that, consequently, Moses lived about 250 years earlier than hitherto supposed. M. Bunsen’s chrono-



logy is: B. C. 4620, Possible accession of Menes. 2360, The Flood. 1993, Emigration of Hebrews under Abraham from Haran to Egypt, and commencement of their bondage. 1593, Expulsion of the Hyksos from Egypt, and end of Hebrew servitude. 1563, Exodus of the Hebrews under Moses, etc.—A. L. LEWIS, *Some suggestions respecting the Exodus*. This summarizes the different opinions as to the date and Pharaohs of the Exodus, beside the generally received one of Rameses II and Menephtah. The opinions quoted are those of Mr. Cooper, who favors Tahutmes II as the king, and 1515 as the date, of the Exodus; of Mr. Burnett, who fixes upon Apachnas and the year 1665; of Mr. Schwartz, who selects Tahutmes III and 1438 B. C.; and, finally, of M. de Bunsen, with Amenhotep I and 1563 B. C. The writer's own conjecture is then given, namely, that the Exodus took place at the end of the reign of Horemhebi or Ramessu I and that Amenhotep IV was the oppressor.—ROBERT BROWN, JR., *Remarks on the Tablet of the Thirty Stars*. Part II. II. The Star of the Hyaena—the god Anu. III. The Star of the Scimitar—the weapon of the hand of Merodach. IV. The Star of the Great Twins. V. The Star of the Little Twins—the goddess Sidu and the goddess Nin-Sar [= Ištar]. VI. The Star of the King—Merodach. VII. The Star the River of waters—the Fire-god, the prince. VIII. The Star of the Crossing dog—the goddess Nana. IX. The Star Yoke of the Enclosure of Anu, prince of the heaven, great. X. The Star Son of the Supreme temple—the divine Judge. XI. The Star Wood-of-light, that shines before Bel-the-Confronter. XII. The Star Fire-flame, time of the House of the East. XIII. The Star of the god Kua, time of the House of the East. XIV. The Star the Colossus, the burning of fire of the goddess Bahu. XV. The Star Lady of heaven [Nin-Sar], and the god of the Great City. Nergal and the Double-one of Evening [= Ištar] = *Virgo*. XVI. The Star of the Hero, the god Sky-furrow—Anu. XVII. The Star of the Animal from the East. The god Rimmon is terrible [or the great Storm-bird] = *Corvus*. XVIII. The Star of the Stag—Ursa Major. XIX. The Star Man of fire, and the god Latarak—the Moon and Nergal. XX. The Star the Lady, Might of Babylon (Tintirki) = *Spica*. XXI. The Star of the Tip of the Tail—the god the creator: in *Libra* [at the end of the great serpent's tail]. XXII. The Star the Tree, Light of the hero, weapon of Ea, which in the midst of the abyss he placed. The falchion, the weapon of the hand of Merodach. XXIII. The Star the Hero, the king—the Lord of seed; (in) the month Tisri the Lusty King [Lugal-tudda]. XXIV. The Star Man-of-death; the corpse, the fever. XXV. The Star of the snake—the goddess Queen of the Great Region [Nin-ki-gal]—Nebo and the king (Merodach)—the god Samas and the god Raman. XXVI. The Star of the Scorpion—the goddess Iskhara of the Sea [= Ištar]. The director of Fire [Sar-ur] and the Director of Sacrifice [Sar-gas].

xxvii. The Star Beast of death, the god Kush, god of the Great Country [= *Lupus*]. xxviii. The Star of Anunit and the Star of Sinuntu. The commentary on the text is extremely ingenious.—C. J. BALL, *The new Accadian*.

**March.**—J. H. GLADSTONE, *Copper and Bronze of Ancient Egypt and Assyria*. A summary of this paper is given in JOURNAL, v, p. 157.—G. MASPERO, *The meaning of the words Nouît and Haît, etc.*—C. J. BALL, *The new Accadian*.  
A. L. F., JR.

**REVUE ARCHÉOLOGIQUE. 1889. July–August.**—M. DELOCHE, *Study on some seals and rings of the Merovingian period* (contin.). LXXX. Engagement or marriage ring of Marcus and Nivia. This is a gold ring found on the grounds of the ancient collegiate church at Angers. It has two bezils, one inscribed MARCO, the other NIVIA. It may be dated from the middle of the VII century. LXXXI. Seal-ring of Antoninus. This is a gold ring found at Craon (Mayenne). On the bezil is engraved a bust, and around this the inscription ANTONINOS. LXXXII. Seal-ring found at Martigné-Briant (Marne-et-Loire). This is a silver ring found in 1870, with monogram which is read ALMARETVS or AMALRETVS. LXXXIII. Seal-ring from the excavations in Ralliement Place at Angers. This is a bronze ring with monogram which is read + MARIOSE. LXXXIV. Seal-ring of Junianus. This inedited bronze ring was found at Saint-Pierre-du-Lac (Marne-et-Loire). The monogram is read IVNIANVS. LXXXV. Seal-ring of Abto. This gold ring is in the Cabinet des Médailles of the Bibliothèque nationale. On the bezil is inscribed a bird and the name ABTO. LXXXVI. Inedited seal-ring in the Cabinet des Médailles. This is a gold ring with monogram which is read GLANICE S(ignum). LXXXVII. Seal-ring found near Travecy (Aisne). This is a bronze ring found between Travecy and Vendeuil, with monogram which is read + GELOSIMI. LXXXVIII. Seal-ring of Una. This is a bronze ring found at Charnay (Saône-et-Loire) with monogram which is read S(ignum) VNE.—V. J. VAILLANT, *Roman glass from Boulogne-sur-Mer* (pl. XIV, XV). From June 1888–March 1889, there was discovered a large quantity of Gallo-Roman glass at Boulogne. Objects of various kinds were represented; amongst them three pieces of extraordinary character. One is a vase, its body representing a *Janus bifrons*, above which is a spreading conical receptacle. A second vase is in the form of a woman, from its extraordinary features apparently a caricature. The third vase is in the form of a bird.—PH. BERGER, *Ceramic Inscriptions from the Carthaginian necropolis at Hadrumetum*. The Carthaginian necropolis at Soussa in Tunisia, the site of the ancient Hadrumetum, has furnished more than twenty inscriptions. The arrangement of the tombs is quite uniform.

They are excavated from the tufa in groups, are oriented, and in general contain merely urns filled with human bones, and a quantity of smaller vases. The inscriptions are in cursive characters and painted upon the urns. Three are published here; one of them is rendered: "[urn] for the bones of Abdmelquart, counsellor, citizen of Sidon, [servant] of Abdmelquart. Sillec erected this to him, having been appointed over . . . for ever."—E. DROUIN, *The Era of Yezdegerd and the Persian calendar* (contin.). The important facts for the Persian period are the following: adoption by the Persians of the Avestan calendar about 450 B. C.; borrowing of the *epagomenes* from Egypt about the same time; introduction of the Persian calendar into Kappadokia and Armenia about the year 400; borrowing, from the Chaldeans, of the 13th intercalary month in 309. This completely reorganized calendar was used through the Sassanian period.—P. MONCEAUX and V. LALOUX, *Restoration of the Pediments at Olympia* (plates XVI–XXI). This article is an extract from the work of MM. Monceaux and Laloux, *Restauration d'Olympie*, a book which contains some attractive illustrations, but is otherwise of little scientific interest.—J. A. BLANCHET, *Ancient theatrical and other Tessaræ* (contin.). Tessaræ of various classes are here treated. Some contain representations of buildings or parts of buildings, others seem to have been used for athletic games and races. Those which contain both Latin and Greek numerals are then considered.—S. REINACH, *Chronique d'Orient*. The sixty pages under this title are almost entirely devoted to classical archæology. Amongst the most important sections of this interesting summary are the notices of antiquities transported to the Central Museum at Athens, and of archæological news from Eleusis, Ikaria, Mykenai, Epidauros, Delphi, Chios, Delos, Kypros, Phrygia, Tell-el-Amarna, and Arsinoë. Most of these items are included in the *News* of the JOURNAL.—BUHOT DE KERSERS, *Monumental Statistics of the department of the Cher*. This is a concise statement of the architectural peculiarities of the monuments of the xv and xvi centuries found in this district.—**MISCELLANIES.** *Monthly Bulletin of the Academy of Inscriptions.*—*Proceedings of the National Society of Antiquaries of France.*—*Archæological News and Correspondence.*—**BIBLIOGRAPHY.** A review (by L. LEGER) is here given of J. TOLSTOÏ and N. KONDAKOV, *Les antiquités russes dans les monuments de l'art* (1st fascicule).—**SUPPLEMENT.** R. CAGNAT, *Review of Epigraphic Publications relating to Roman Antiquity*.

**September–October.**—J. DE MORGAN, *Note on the use of the Assyrian system of weights in Armenian Russia in prehistoric times*. In the prehistoric tombs near Gok-tchai were found numerous bronze bracelets and unornamented rings, which appear to have been not jewelry but money. This opinion seems confirmed by the discovery in a tomb at Akthala of

8 heavy bronze rings at the feet of the body. Together, the rings weighed 4 kilog. 520 grammes. That a man should have worn rings weighing 2 kilog. 260 grammes on each ankle seems incredible. A careful study of the weights of these rings shows a close correspondence with the Assyrian *shekel*, at least as far as 24 multiples of the unit. Other rings from the Caucasus, now at the museum at St.-Germain, exhibit the same correspondences. The other rings and objects which might have been employed as weights discovered in other parts of Europe and now at St.-Germain do not exhibit any such correspondence with the Assyrian *shekel*.—P. DU CHATELLIER, *The Treasure of St.-Pabu*. Outside the town of St.-Pabu, in the canton of Ploudalmézeau (Finistère) there were discovered, in February 1889, ten or eleven thousand Roman coins dating from 260–360 A. D., and a silver cup, patera, and vase. In the neighboring village of Lanrivoaré were discovered two gold bracelets of Gallic type, and further west at Pont-l'Abbé several hundred Roman bronze coins. The coins were probably destined to be the pay of Roman soldiers stationed in this district and buried before their defeat.—C. MAUSS, *Note on the sketch of the plan of the Mosque of Omar, published in June–July 1888*. Supposing that the diameter of the outer circle of the Mosque of Omar was 100 units or feet, we find the value of the foot to be = 0<sup>m</sup> 3658<sup>mm</sup>, from which we derive the cubit = 0<sup>m</sup> 543<sup>mm</sup>, which indicates the use of the Ptolemaic system. In the Middle Ages, this unit of measure was called the foot of Christ.—P. BERGER, *Ceramic Inscriptions from the Carthaginian nekropolis at Hadrumetum* (contin. and end). Eighteen inscriptions from vases are here published. They are in cursive characters, and illustrate the transitional stage from the Carthaginian to the Neo-Carthaginian alphabet. This places them in the second century B. C., or in the early first century. They show that from the beginning of Roman domination, perhaps earlier, cremation was practised at least in some centres of Carthaginian influence.—E. DROUIN, *The Era of Yezdegerd and the Persian calendar* (contin. and end). After presenting the conclusions already reached, the question is raised, whether the Persians had two current and parallel years which coincided only once in 1440 years. This is decided in the negative. The foundation of the era of Yezdegerd, the reforms of Yezdegerd and Djelâl-eddin, and the Parsee calendar are then considered.—J. A. BLANCHET, *Ancient theatrical and other Tesserae* (contin. and end). A continuation of the catalogue of tesserae with Greek numerals, to which are added those with Latin numerals, tesserae with only numerals, and those with only figured types or with inscriptions only.—M. R. DE LA BLANCHÈRE, *Provincial Art in Roman Africa*. As there were many dialects of the Latin language, so there are corresponding varieties of provincial Roman art. Africa furnishes an excellent field for

studies of this character. We find there abundant instances of an art semi-Roman semi-Carthaginian in character. Especially as we turn from public monuments and from the cities to the industrial arts and to the country, the un-Romanized characteristics become evident.—G. BAPTIST, *The Tomb of Saint Quentin*. St. Quentin was the first saint whose remains were exhumed in order that a more dignified monument might be made by St. Éloi. The caskets which may have contained his remains have disappeared, but it is certain that the sarcophagus in the crypt of the collegiate church of St. Quentin is not the tomb made by St. Éloi, which was adorned with gold, silver and precious stones.—A. BAUX, *Note on Sardinian workmanship in copper*. The object of this paper is to show, from the investigations made by the late Léon Gouin, that Sardinian copper instruments did not result from artificial fusion of bronze, but were founded from native copper, the mines of which must have been more extensive in antiquity than they are at the present day.—**MISCELLANIES.** *Monthly Bulletin of the Academy of Inscriptions.—Archæological News and Correspondence.*—**BIBLIOGRAPHY.** Reviews of J. DE BAYE, *Études archéologiques. Époque des invasions barbares; industrie anglo-saxonne*; PAUL LACOMBE, *La Famille dans la société romaine*; S. REINACH, *Description raisonnée du musée de Saint-Germain-en-Laye*, vol. I; E. CARTAILHAC, *La France pré-historique d'après les sépultures et les monuments*.

**November-December.**—M. DELOCHE, *Study on some seals and rings of the Merovingian period* (contin.). LXXXIX. Seal-ring of Paulina. This was found at Angers. It is a gold ring, two millimetres thick, with an opening of 15<sup>mm</sup>. The bezil is inscribed PAVLINA. xc. Seal-ring of Basina. This is a silver ring found, in 1882, at Gamiolle, province of Namur. The monogram is deciphered as SI(*gnum*) BASINE. The name Basina is well known in Merovingian chronicles. xci. Another seal-ring with the monogram *Basina*. This is a bronze ring found also in the province of Namur, but in a warrior's tomb. xcii. Seal-ring of Cona. A gold ring now at Bonn, found doubtless in the Rhine region. The monogram is read S(*ignum*) CONANE. xciii. Seal-ring of Ailla. Bronze ring at the museum of Namur, inscribed AILL, read AILLA. xciv. Ring inscribed with an equal-armed cross, at the angles of which are four points. xcv. Ring with a monogram, found at a place called the Wood of the Sorcerers, province of Namur. xcvi. Seal-ring with the letter S with cross-bar. xcvi. Seal-ring with the letter A repeated. xcvi. Ring with the initial N repeated. xcix. Ring with the three crucifixion nails. The six rings last mentioned are in the museum at Namur.—J. MÉNANT, *The Cylinder of Urkham in the British Museum* (pl. xxii). This cylinder, formerly in the possession of Dr. John Hine, and published, from the drawing of Rich, by Grotefend and by Ker-Porter, is now in the Koyoundjik

gallery of the British Museum. From the unique character of the royal throne, as well as from its general spirit and technical execution, Ménant considers it a copy and not an archaic original.—A. H. SAYCE, *The cuneiform tablets of Tel-el-Amarna* (translated by S. Reinach). During the winter of 1887–88, were discovered the important series of cuneiform tablets from Tel-el-Amarna in Upper Egypt. These are now in the museums of Bûlâk, Berlin, and the British Museum. They reveal to us that, in the xv century B. C., there existed active literary relations between Babylonia, Egypt, the small states of Palestine, Syria, Mesopotamia and even eastern Kappadokia. The medium of communication was the cuneiform language of Babylonia. It follows from this, that in all the civilized Orient of this period there existed libraries and schools where the Babylonian language and literature were taught—Babylonian was then the language of diplomacy, as French in modern times. The present paper deals only with the tablets at Bûlâk, which are specially important for the relationship between Egypt and Palestine. They suggest the question, Why should not the mounds of Palestine be explored in search of similar treasures?—R. MOWAT, *Inscriptions from the territory of the Lingones preserved at Dijon and at Langres*. It is generally admitted that the limits of the diocese of Langres, before its dismemberment for the formation of the diocese of Dijon, corresponded to the territory of the Gallo-Roman Lingones. Seven figured but uninscribed monuments and fifteen inscriptions from this territory (now at the museum at Dijon) are here published (to be contin.).—CHAMONARD and CONNE, *Catalogue of Greek and Italo-Greek painted vases in the collection of M. Bellon*. Preface by MAX. COLLIGNON. This catalogue is the description of a portion of the collection of M. Bellon of Rouen, which was selected by M. Collignon to exemplify the history of the art, and was exhibited at the Exposition of 1889 (to be contin.). Forty vases are here described.—H. LECHAT, *Marble head in the Akropolis Museum at Athens* (pl. xxiii). This is a Pentelic marble female head, found on the Akropolis in 1888. It is the only one of these archaic heads which wears the *polos*, and hence may be called an Aphrodite. In style it may be associated with the heads published on plates xiii and xiv of the *Musées d'Athènes*, and dated from the early years of the v century.—E. MÜNTZ, *Pope Urban V. An Essay on the history of the arts at Avignon in the xiv century* (pl. xxiv). The object of this paper is to make known, by the aid of inedited documents from the Vatican, some of the expenditures in the interest of art, and the names of the artists employed by Pope Urban V. It may serve as a complement to the papers already published on the tomb of Urban V in the *Gazette Archéologique* (1884, pp. 98–104) and in the *Gazette des Beaux-Arts*, (Nov., 1887).—MISCELLANIES. *Monthly Bulletin of the Academy of Inscriptions*.—*Archæological News and Corres-*

pondence.—**BIBLIOGRAPHY.** Reviews of RAYET, *Études d'archéologie et d'art* (by M. HOLLEAUX); *Œuvres complètes de Mg<sup>r</sup> X. Barbier de Montault*. Tomes I and II (by E. MÜNTZ); MÜNTZ, *Guide de l'École Nationale de Beaux-Arts*.—**SUPPLEMENT.** R. CAGNAT, *Review of Epigraphic Publications relating to Roman Antiquity*.  
ALLAN MARQUAND.

**REVUE DES ÉTUDES GRECQUES. 1889. July-Sept.**—S. REINACH, *Apollon Opaon at Kypros*. On a column found by Cesnola at Palaio-Paphos is a dedication ΟΠΑΟΝΙ ΜΕΛΑΝΘΙΩ. A similar dedication is engraved on a stelé published by Colonna-Ceccaldi. Mr. Hogarth, in excavating in 1888 at Amargetti=Paphos, found ten vases of ex-votos with a similar dedication, Ὀπάωνι Μελανθίῳ; while on a statuette he read Ἀπόλωνι Μελαθίῳ. A note regarding the latter find is given in the JOURNAL (IV, p. 349), and a summary of this paper by Reinach, as read before the Académie des Inscr., will be found in the JOURNAL (V, pp. 373-4). According to the inscriptions, Opaon=Apollon, as an epithet turned into a proper name. Opaon as the shepherd reminds of Aristæas, the Arcadian Apollon (Nomios), who is sometimes called the son of Apollon. The surname Ὀπάων as applied to Apollon is also of Arcadian origin, and the well-known relations between Kypros and Arkadia authorize this transmission. Melanthios may be the name of the eponymous hero of the Attic deme of Μελανναί or of the ancient Arcadian city of that name, transferred by emigration to Kypros and then identified, as a second name, with Apollon=Opaon.—G. SCHLUMBERGER, *Inedited Byzantine Seals*. Without waiting for the issue of the supplement to his *Sigillographie byzantine* published in 1884, the writer here describes and illustrates a number of important inedited Byzantine leaden seals, impressions of which have been sent him, among many others, since that year. Among them are the seals of "Gregorios Kamateros, Imperial praetor of the Peloponnesos and Hellas" (1073-1118); of "Theognios, turmarch of Hellas" (VIII-IX cent.); of "Dargde-Kavos, archon of Hellas" (VIII-IX cent.); of "Paulos, abbot of Daphne" (X cent.); of "Theodoros, bishop of Aigina" (IX cent.); of "Johannes, metropolitan of Thebes" (X-XI cent.), a magnificent work; of "Nikolaos, hypatos and chartulary of Kephallenia" (VIII-IX cent.), very rare; of "Arkadios, protospatharios and strategos of the Bosporos" (X-XI cent.), the most interesting of all, for it is the first-known that bears the name of the Bosporos; of "Niketas, epoptes, imperial notary of the West and slave of our mighty and holy emperor" (period of the Angeli), an extremely rare seal as there are but two others of *epoptes* or imperial inspectors of the provincial administration; of "Polydoros, regionary" (rare, of VI-VII cent.); of "Georgios Saponopoulos," a superb seal of the X or

XI century.—ARCHÆOLOGIC BULLETIN.—EPIGRAPHIC BULLETIN.—BIBLIOGRAPHY.

**Oct.-Dec.**—*Inedited letter of Böckh to Raoul-Rochette.* This letter treats of wall-painting among the ancients, in view of the famous controversy on the subject between Letronne and Raoul-Rochette. R.-Rochette considered that the early works were all portable paintings on wood, and that wall-paintings with historic subjects arose only with the decadence: Letronne everywhere saw paintings executed directly on the walls. On the main issue, Böckh agrees with R.-Rochette.—CHRONIQUE, *etc.*

**1890. Jan.-March.**—S. REINACH, *Inedited inscriptions copied in Asia Minor and Syria by Capt. Callier (1830-34).* The long sojourn of Capt. Callier in the East, in connection with M. Michaud, resulted in his bringing back an immense mass of archæologic material, which he, however, never found time to publish. After his death, in 1889, his widow turned over his papers to M. Reinach, who here gives the result of an examination of his copies of inscriptions. Most of those which he took have been since published by other travellers, but a number are inedited, the originals probably having since perished or been used as building-material. These are (1) from Alia, of 192 A. D., a stelé in which the town places itself under the protection of the god Mén (=Askenios); a metric inscription; (2) from Flaviopolis=Temenothyrai, an inscription on the base of a statue raised by the city of Amorion in Phrygia to an archon of Temenothyrai, in connection with which M. Reinach discusses the question of the site of the latter city, and whether it is at Oushak, where this inscription was found; and he concludes in favor of this identification. The number of inscriptions given by Reinach is seventy-five. A. L. F., JR.

**RIVISTA ITALIANA DI NUMISMATICA. 1890. No. 1.**—F. GNECCHI, *Notes on Roman Numismatics.* A unique Antoninianus of Zenobia is here published. Then follows a chapter on countersigns impressed by a punch on coins of the Republic and early Empire. There are two classes: *countermarks*, consisting of letters that stand for certain words, and *countersigns*, consisting of simple conventional signs. The former class—comparatively easy to understand and more apparent, while they are, at the same time, not numerous—have been carefully studied. The *countersigns*, however, have been neglected; they are much less visible, far more numerous, and very difficult to explain. They appear almost entirely on gold and silver coins. Bahrfeldt, Engel, Taillebois, and Milani have made slight contributions to the subject within narrow limits, but it has never been treated on a broad basis. In the tables annexed to this article, some 600 countersigns or groups of countersigns are given, slightly larger than their natural size. The greater part (481) are found on coins of the



writer's own collection, the rest (117), on coins in the Brera collection at Milano. As a necessary complement, and for the identification of the signs, there is a list indicating the identity and family of the coin, the name of the coiner, the date, and the position of the sign, whether on the obverse or reverse. The weight and condition, being useless, are not given. The writer believes that the signs were not punched officially by the State, but were the work of private individuals. He rejects Professor Milani's opinion, that they indicated, some a diminution, some an increase, of the normal weight, and were added by bankers. The writer's conclusions are: (1) the silver coins with countersigns are all of good silver, with very few exceptions; (2) the countersigns exist not only on the *aurei* but on all silver coins, *denarii*, *victoriati*, *semivictoriati*, *quinarii*, and *sextertii*, including even the incused coins; (3) they are found, as a rule, on worn coins, and only exceptionally on those fresh from the mint; (4) the great majority are on the obverse; (5) the countersign is usually single, but there are sometimes two, three, four, five, six, and even more, on a single coin; (6) it is very difficult to find two countersigns that are alike; (7) very few represent any object, most of them being as it were cabalistic signs; (8) their date is from about 100 B. C. to about 200 A. D.; (9) there are but very few among gold coins, while the proportion of silver coins punched with them is about 10 per cent. The explanation proposed for the existence and use of countersigns is as follows. When, under Nero, the Roman *denarius* was much reduced in weight, the earlier coins increased in value, but on account of long use and deterioration it became the custom to guarantee them by a private mark involving the responsibility of the marker, a sign which often sufficed to carry them through many transactions, but which later had to be supplemented by a second, a third, or more. This would show that, in the time of Nero, a large part of the coinage in circulation belonged to the old Republican coinage. In other words, the countersigns serve by their greater or less frequency to give a sufficiently exact indication of the quality of the coins in circulation at the time of Nero.—TARQUINIO GENTILI, *The coins of the Roman pontiffs Leo VIII (considered antipope) and John XIII, from 963 to 972 A. D.* The writer enters into a long historical disquisition concerning these two popes, especially in regard to their relationship to the German Emperor Otho, by whose aid they were elected and maintained in office, and to whom they granted extensive civil authority in Rome itself. These historic facts have light thrown upon them by the coins attributed to these two popes, which differ radically from all other early papal coins. On the first the legend is LEONI PAP.—OTTO. The only possible interpretation of these coins in which the Pope's name is in the dative, and the Emperor's in the nominative, is that they were coined by order not of the Pope but of the

Emperor. This proves the extensive delegation of civil power to the Emperor. Details are given to show in what part of the years 964 and 965 the three different known coins of Leo VIII were coined. One of the coins of John XIII is of a type almost identical with two of Leo VIII, but his name appears in the nominative, as an affirmation of a change in the relations toward greater independence. In two other types of this Pope's coins the inscription is IOHANNES PAPA OTTONI IMPER., a sign that papal authority was strengthened but was desirous of conciliating and securing the support of the Emperor. The cross instead of the word *Roma* on the reverse is interpreted as a sign of the revindication of the Roman Empire by the Otthos, it being the traditional emblem of Italian royalty on the coins of the Frankish kings coined in Italy.—S. AMBROSOLI, *An inedited patacchina of Savona of Filippo Maria Visconti*. Four times did Savona fall under the Milanese yoke. The second occasion was between 1421 and 1435 under Filippo Maria Visconti. Only two numismatic records of this period were known; a third is here published.—R. VON SCHNEIDER, *An anonymous Mantuan Medallist of the year 1506*. The writer—basing his opinions on an original drawing in the famous collection of the Belle Arti in Venezia, on which are two profile portraits recognized to be those of Emperor Maximilian I and his wife Bianca Maria of Milano, executed probably from portraits by Ambrogio de Predis—discusses a medal and a *testone*, coined both in gold and in silver. It bears the inscription *Maximilianu. Ro. Rex et Blanca M. coniuges*. All that is on the drawing is here reproduced, showing for what purpose it was made. It is known that the *testone* and medal are the work of a Mantuan die-cutter called in 1506 to Halle in the Tyrol, then the seat of the most important mint within the imperial territory. This artist is spoken of in many documents now in the archives of Innsbruck, showing him to have executed a great deal of work. His name has not yet been ascertained, nor have works of his for the Mantuan mint been identified as yet.

A. L. F., JR.

**RIVISTA STORICA ITALIANA. 1890. Jan.—March.**—E. CALLEGARI, *The inscription of Akraiphiai* (1–40).—M. Holleaux, of the French School at Athens, discovered at Akraiphiai in Boiotia the text of the official address pronounced by Nero at the Isthmian games in the plains of Corinth, by which he gave them nominal independence [this is spoken of in the JOURNAL, vols. IV, p. 491, V, p. 241]. The present writer takes this occasion to study the question: Whether Nero had any merit or influence as orator and poet. He inclines to the belief that Seneca was practically the writer not only of Nero's orations after his accession but also of those which he had previously delivered and which Tacitus mentions. Nero

was not a born orator. As a poet, especially as a broad satirist, his apparent popularity and many passages of ancient writers would show him to have possessed considerable power, were it not that this popularity did not last. Two great defects of his style were an affected strangeness and a multiplicity of learned citations, showing less poetic facility than erudition. But a study of Roman literature after Augustus shows that Nero was but an embodiment of the defects of his age. In regard to the address of Nero which forms the pretext for this paper, the writer points out its historic value, and recognizes it to be a genuine composition of the unaided emperor. He here shows the customary ability of the period to express in high-sounding and empty words sentiments which were not felt. The writer takes occasion to attack the moral attitude of Seneca, and to accuse him of insincerity, adulation and falsehood, a pitiful instance of the degradation of the century. The inscription of Akraiphiai adds nothing to our knowledge of Nero as a literary character.

A. L. F., JR.